

The Season Ushered In By Evening Brilliant Gowns



Bright Colors and Crystal Beads.

One of the startling features of the season's evening dresses is the brightness of their colorings. Never in the history of fashion during recent years has there been so brilliant an array. And the art of the idea is that when a bright color is chosen it is left there alone to do the work by itself and no other color is added to take any of the spotlight away from the established color note.

The beaded dress in the illustration is an apt example of this idea. It is made of the most vivid of green silks—one of those jade tones that shines out in a riotous of people and is so becoming when it is worn by the girl who can carry off that shade. For beading, then, it is not adorned with other colors in beads, but the clearest of white cut crystals are used, in varying sizes and shapes. The principle is that they catch the color of the green tints, flash and reflect them through their crystal surfaces and add to the glitter of that one true tint, rather than in any way taking from it.

You can use your imagination to realize how bright and beautiful this gown in green can be. It is one long, straight line with just a single change to give it variety and not enough to be called ornate. It is a simple enough gown, with only its color and its crystal beading to mark its interest and its meaning.

Ruffings of Tulle.

Tulle ruffles, this season, are done in narrow widths and in great quantities. They are used to make the dresses of the bouffant type where only layers of flounces can be left to tell the spread out fashion and still keep the character of the lightness and fluffiness which that sort of gown demands. So often when a skirt is pulled out it becomes a cumbersome thing. But when tulle is the material used in its making there can never be placed any accusation of heaviness of appearance.

In the picture there is a veritable dress of a shepherdess. It is made of brightly dyed cerise tulle, and the dozens of tiny ruffings that are used in the making of the skirt give that look of freshness and charm which is quite the most apparent feature of the whole gown.

With tulle, as with all of the other materials used in the construction of evening gowns, color is the all-important factor. It is always bright and lustrous. It keeps one tone throughout the design of the gown, and its wearer stands out as an expression of that joyous note of shading which she happens to have chosen for her own.

Never Were Gowns for Formal Wear So Lavish in Their Richness and Beauty.

Silver Is Somewhere in Every Costume, Skirts Are Long and Sleeves Absent.

By Margery Wells.

THEY tell us that we American women are the best dressed women in the world. And certainly we have done much to deserve that reputation. But there has once in a while been a criticism that we did not know how to carry off evening clothes. Recent developments are knocking that base theory sky high. We know our own evening style and we are living up to our own standards.

Never has there been so dressy a season in this great city since the war started. Everything is lavish in its richness and beauty. The materials for evening gowns are so gorgeous that they look as though they had been fished from museums. The trimmings are even more so. There are diamonds and pearls and precious stones in a resplendent gathering of glory. There are costumes that make your heart ache with envy, for they look as though they had been designed for the princess in the fairy tale. They glitter with metal cloths and brocades. They shine with the trimmings of cut stones. They are the come of wealth plus a great degree of guinness.

On Monday the opera will open. And there will be gathered the smartest dresses from many portions of the town, all assembled to make the American woman look her best, her most picturesque, her most attractive self.

The necks are not always low. The fact is that, sometimes, they are quite unusually high, but there never are sleeves of any sort in the modern evening gown. Sleeves just now are not in the running. There aren't any. They

have disappeared from view on any gown that is worn after 6 o'clock in the evening.

But the skirts are the longest of the long. They trail on the ground or touch the ground in almost every instance. Formality for evening wear is the keynote of the day, and with this plan the longer dress harmonizes perfectly. Whatever are the lengths of the skirts for afternoon and morning wear, they sink to the ground when the evening hours are upon us.

The Vogue of Silver Cloth.

Every evening gown that can find a possible excuse for using silver cloth does that little thing with a great degree of effectiveness. Silver is the glimmer that marks a gown of this present season as being quite in the running, as being the thing that smart people are doing. If you haven't a silver dress, then you must have a silver headband or a silver sash or a silver headband or a silver lace trimming. Somewhere on the horizon of your evening frock there must be that silver something to mark the dress as knowing what it is about.

In the picture there is shown a lovely gown draped to a point in the back, high above the waistline, where a butterfly bow makes a sash and from which place long ends stream away to form themselves into a train. This sash portion of the gown is lined with cloth of silver which, against the richness of the gown's velvet surface, makes a most luxurious sort of showing.

Other than this silver lining there is no trimming about the gown. The soft and artistic drapery is all that can be judged to make the gown. And it is so good looking that it is classed

Bright Colors and Crystal Beads.

One of the startling features of the season's evening dresses is the brightness of their colorings. Never in the history of fashion during recent years has there been so brilliant an array. And the art of the idea is that when a bright color is chosen it is left there alone to do the work by itself and no other color is added to take any of the spotlight away from the established color note.

The beaded dress in the illustration is an apt example of this idea. It is made of the most vivid of green silks—one of those jade tones that shines out in a riotous of people and is so becoming when it is worn by the girl who can carry off that shade. For beading, then, it is not adorned with other colors in beads, but the clearest of white cut crystals are used, in varying sizes and shapes. The principle is that they catch the color of the green tints, flash and reflect them through their crystal surfaces and add to the glitter of that one true tint, rather than in any way taking from it.

You can use your imagination to realize how bright and beautiful this gown in green can be. It is one long, straight line with just a single change to give it variety and not enough to be called ornate. It is a simple enough gown, with only its color and its crystal beading to mark its interest and its meaning.

Ruffings of Tulle.

Tulle ruffles, this season, are done in narrow widths and in great quantities. They are used to make the dresses of the bouffant type where only layers of flounces can be left to tell the spread out fashion and still keep the character of the lightness and fluffiness which that sort of gown demands. So often when a skirt is pulled out it becomes a cumbersome thing. But when tulle is the material used in its making there can never be placed any accusation of heaviness of appearance.

In the picture there is a veritable dress of a shepherdess. It is made of brightly dyed cerise tulle, and the dozens of tiny ruffings that are used in the making of the skirt give that look of freshness and charm which is quite the most apparent feature of the whole gown.

With tulle, as with all of the other materials used in the construction of evening gowns, color is the all-important factor. It is always bright and lustrous. It keeps one tone throughout the design of the gown, and its wearer stands out as an expression of that joyous note of shading which she happens to have chosen for her own.

TOP OF PAGE.

At left—A sash of cerise faced with silver becomes the centre of attraction for a dressy evening gown.

Centre—A foundation of brilliant green is embroidered with pearls and crystals to give sparkle to a straight, slim gown.

Right—When tulle is used this season it makes many voluminous ruffings round and round.

BOTTOM OF PAGE.

Left—They are slicking the hair back from the face this season to show ears, not to mention earrings.

Right—With many of the evening clothes there are seen plain and classic coiffures.

The Evening Coiffure Is Plain With Only a Psyche Knot

By Janet Winslow.

WHEN they make a coiffure for evening they comb the hair straight back and plain. That, at least, is what the ultra smart women are doing. Gone are the curls and fluffs about the face. The hair is oiled and brilliant to the last degree and then it is pulled straight back in the most alluring manner. The pictures of headresses on this page show the manner in which it is being done.

There are more ears than ever before. There are more foreheads to be seen. In short, the girls of the smart set have tried to show, it seems, all that they can of their features instead of hiding as much as they could manage to do. If you have an intellectual forehead, why show it. Now is your chance. If your ears are pretty and an asset to the modelling of your face, why show them too, by all means. You can't be called queer any more because you do these things. No, you are right in line with the latest fashion and what smart hair dressers have decreed to be correct.

The psyche knot is the ending of the straightly brushed coiffure and that, if you please, can be pulled out and spread into all sorts of widths and designs. Whatever adds to the becomingness of the line can be the ending of the severely brushed locks. Now, all of this new idea in hair arrangement has a deeper meaning than might appear to the casual eye. For the display of earrings and head ornaments, for the better showing off of carved and ornamental combs, this hair fixing has everything in its favor. And you know that these decorations are as much a part of the modern evening dress as any one feature of the dress itself. An evening gown of the present day is as nothing without its apportionment of head dressing, and when you take the plain hair and add to it the fancy ornament you have an effect which is not only decidedly new but which carries along

with it a great deal of the feeling of present day atmosphere. Earrings can be long, as long when they are added to the severity of a classic manner of hair fixing. They can be colorful and fancifully carved without looking as though too much had been added to the general fancifulness of the scheme. And, if you view any gathering of women, you will see how great is the tendency to wear these gaudy and brilliantly conceived earrings. All the time they are seen in greater numbers, not as much as a decoration of character, but now they are appearing in the handsomest of platinum settings with jewels of price beyond mention.

Often the whole color scheme of the gown, not to mention the design, is set by the earrings, and when they drop from the limits of an uncomfortable head they are particularly fascinating, and they take their place in the scheme of the whole design with an accent that would not otherwise be possible.

Then the whole nature of the modern dress calls for something quite classic in the way of hair dressing. What are all the draperies for if not to designate a more formal and more interesting head arrangement than the one to which we have become accustomed through so much informality of dress?

Just look at yourself in one of the newer gowns! Your head, in the way you have been doing your hair, does not look exactly right, now does it? It needs a change of some sort or another. That is certain. Well, you may not wish to go to the limit that has been reached in these quite exaggerated coiffures, but by examining them and their suitability to the modern dress you will be able to read just your own way of doing your hair to a somewhat greater degree of satisfaction.

Yes, all of the models have begun to see the value of the slick way of combing the hair, and the girls are following along as they always do when some fashion becomes apparently successful. There is a certain freedom about showing the ears which has its feeling of release and if they are lovely ears, why, you get your thrill in that direction, too.

